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ABSTRACT

Focusing on ways to integrate the components of the language arts curriculum, this guide provides a framework for use in curriculum development. The guide offers a statement of philosophy that views the language arts curriculum as an integrated program involving the interactive processes of composing (through speaking, writing, and visual expression) and comprehending (through listening, reading, and viewing or observing). It then provides brief discussions of language as a process rather than a subject; of the various aspects of the comprehending process--attention, perception/response, interpretation (of meaning and significance), and evaluation/application; and of the composing process. An extensive bibliography is appended. (FL)

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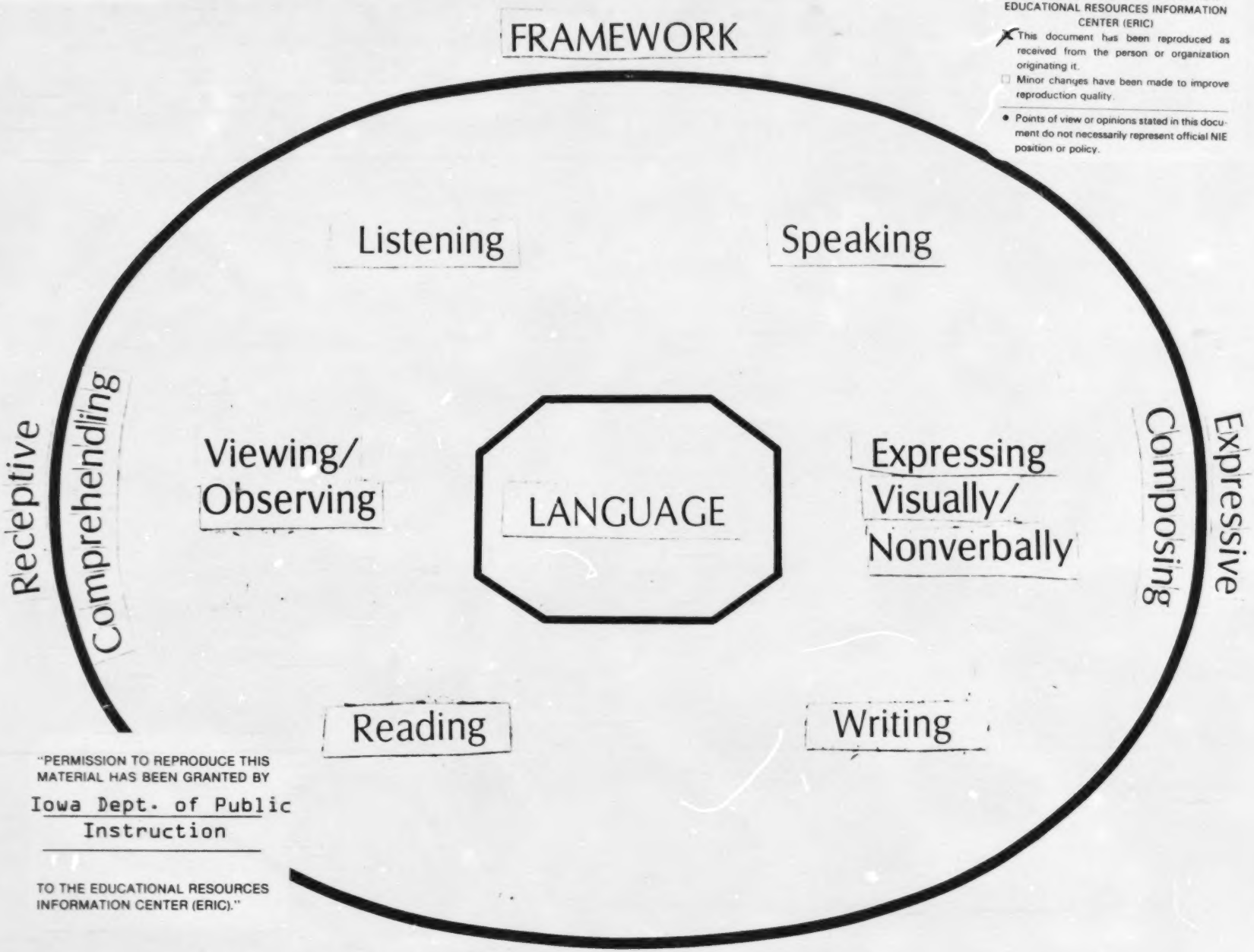

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FRAMEWORK

INTEGRATING LANGUAGE ARTS

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FOREWORD

To read this Framework by yourself is to miss the dynamic discussion that will emerge if you share it with one of your colleagues. Staff discussions, likewise, will help the document come alive. Ideally, you will be introduced to the Framework by someone who helped write it or by someone who has worked through it carefully.

The focus of the Framework is integrating the teaching of language arts. The sections on philosophy, language, comprehending, and composing speak to this idea of integrating.

The Framework is just that: a structure, a collection of guiding ideas, a direction. Additional booklets will supplement the publication of this Framework. Local school districts can use the Framework and the additional booklets as starting points from which to develop curriculum that meets the needs of their particular students.

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PHILOSOPHY

THE LANGUAGE ARTS CURRICULUM

SHAPING IT

In shaping the language arts curriculum, we have attempted a blending of elements, as shown by the diagram on the cover. We view the language arts as an integrated program involving two interactive processes of composing through speaking, writing, and visual expression and comprehending through listening, reading, and viewing/observing. In such a language arts program:

1. *Students use language more than they study it.*
2. *Language experiences are purposeful, valuable, and interesting to the students, rather than isolated drill exercises ("Dummy runs").*
3. *Instruction grows out of actual uses students make of language.*
4. *Instruction builds confidence and independence in uses of language.*
5. *Learning is enhanced when students have previous experience with a skill or concept.*
6. *Language activities are sequenced to fit the developmental level of the student(s) and provide continuity and articulation.*
7. *Direct, systematic instruction in skills such as handwriting and spelling is balanced with meaningful uses of such skills.*

8. *Awareness of language and understanding of selected concepts about its uses are continuous.*

9. *Study of grammar is not confused with, nor expected to develop, a person's ability to speak or write.*

10. *Activities such as diagramming, labeling parts of speech, classifying sentence types, and doing fill-in-the-blank exercises, are avoided.*

11. *Concepts about language use include semantics (people having different meanings for words) and dialects (variations in language use).*

12. *Experiences in personal conversation, creative drama and related arts, creative writing, response to literature, and visual communication are included. Through these personal exploration activities the students grow in being responsive to experience and in making it meaningful to themselves or others.*

13. *Experiences blending skill development, concept development, and personal exploration are included.*

MAKING IT HAPPEN

We have suggested integration of listening, speaking, reading, writing, viewing, visual expression, and understandings about language in experiences emphasizing personal exploration, concept development, and skill development.

An example may be useful in understanding how we can "make it happen."

Picture yourself as a teacher in the following situation. What factors help you understand what is going on? What action would you take?

We are on a playground outside a school. Two students face each other, toes touching, others are gathered around. Two teachers approach the group as this dialogue begins.

Student 1: Back up, clown!

Student 2: (Standing at attention) What do you mean, "back up"? You try it, clown.

As Student 1's spine becomes as taut as a plucked guitar string, several students giggle in anxious anticipation. The teachers' eyes meet, and nods confirm their assessment of the situation.

Several factors would probably affect your split-second decision: the intonation patterns used, the age level/situational dialects of the students, the relationship between students, and the possibility of an upcoming circus seeking local talent.

A tape recording of this student conversation would make a starting point for integrated language arts activities.

First, the students could be told that they are going to begin with an interchange between students their age. They could then be shown a transcript of the dialogue.

Student 1: Back up, clown!

Student 2: What do you mean, "back up"? You try it, clown.

After reading the transcript silently, students could be asked to sketch a line drawing to indicate the meaning this dialogue conveyed to them. (Small squares of transparency and overhead markers can be used for easy sharing.)

As students view each others' ideas, varying interpretations will be uncovered. Students could then be divided into three groups, each group being given a different taped version of the conversation. One would have "flat" intonation leaving open varying interpretations. In the second, intonation could indicate that a fight is about to start:

Student 1: *Back up, clown!*

Student 2: *What do you mean, "back up"? You try it, // clown.*

The third would convey the meaning that students were preparing for a circus:

Student 1: *Back up, clown.*

Student 2: *What do you mean, "back/up"? You try it,/clown.*

Students in each group could first listen to the tape and discuss possible meanings relying on their awareness of the situation, and the relationship between speakers.

It might well be expected that within each group differing interpretations could result, especially within the group having the "flat" tape. Pairs of students from each group could be asked to role-play the dialogue.

Afterwards, the entire class could discuss the influence on meaning of factors such as intonation patterns, body language, and multiple meanings of words.

Students might then be involved in finding ways to write the dialogue to capture various meanings through use of capitalization and punctuation.

At this point the teacher might decide to follow one of several possible avenues. One possibility would be to conclude the activity. Students would have shared a real-life integrated language experience involving composing and comprehending through speaking, listening, reading, writing, and use of visuals, while drawing on understandings about language. If the teacher chose, the experience could serve as a lead-in to any of the three types of units we listed earlier: skill development, concept development, or personal exploration.

A skill development unit on capitalization and punctuation of conversations could focus on both writing conversations and reading them aloud.

Another option could be to use this as the initiation for a concept development unit on word choice and intonation as aspects of language structure. The effects of situation, context, and shared experience between the speaker/listener or writer/reader upon the meanings conveyed could be emphasized.

A third type of extension would be personal exploration of situations of conflict between friends through writing additional dialogue. A creative dramatics experience could involve other situations in which two persons might be in face-to-face confrontation, or a literature experience could be based on a selection in which peers are in conflict.

Following the lesson in which the initial sharing took place, the teacher would have time and opportunity to decide on one or another course of action, based on needs and interests of the student and other ongoing language arts activities.

Thus the language arts curriculum is a flexible program combining preplanned and spontaneous activities in which the several components of the language arts are integrated.

In the succeeding section of the Framework we will suggest selected concepts about language which may enhance students' awareness of and facility with language. Next will be descriptions of the interactive processes of comprehending and composing.

LANGUAGE

(Process, not Subject)

All children enter school with an intuitive knowledge of language operations; they can generate original sentences, and they can understand sentences generated by others. Even though they have no formal knowledge of the structure of language (grammar), they communicate with the language of their home and community.

Entering children seldom know, however, that language is our greatest invention, that it is a fundamental need, and that it is the basis of our whole behavior pattern.

Effective language instruction concentrates on activities leading students to an awareness of what language is, what it can do to us and what it can do for us, rather than on isolated drills in grammar, punctuation, spelling, and usage. This recommended shift of focus does not mean that skills are ignored. It simply means they are taught in meaningful contexts that relate the task to a specific concept. Language learning comes from being involved, not from being told. Students gain techniques and understandings making them responsible users and critical interpreters of language.

Teachers create experiences that will enable students to understand relationships involved in using language and important concepts such as the following about the nature and dimensions of language. These concepts receive attention at several grade levels, but the activities are changed to fit the needs of students.

LANGUAGE CONCEPTS

1. *Language enables people to reach back, forward, in, and out--transcending time and space.*

2. *People use language, a system of symbols, in an attempt to discover and/or convey meaning.*

3. *Language, verbal or non-verbal, enables people to share their thoughts, feelings, and experiences literally or figuratively.*

4. *Language is an arbitrary and continually changing system (creating, borrowing, and deleting words).*

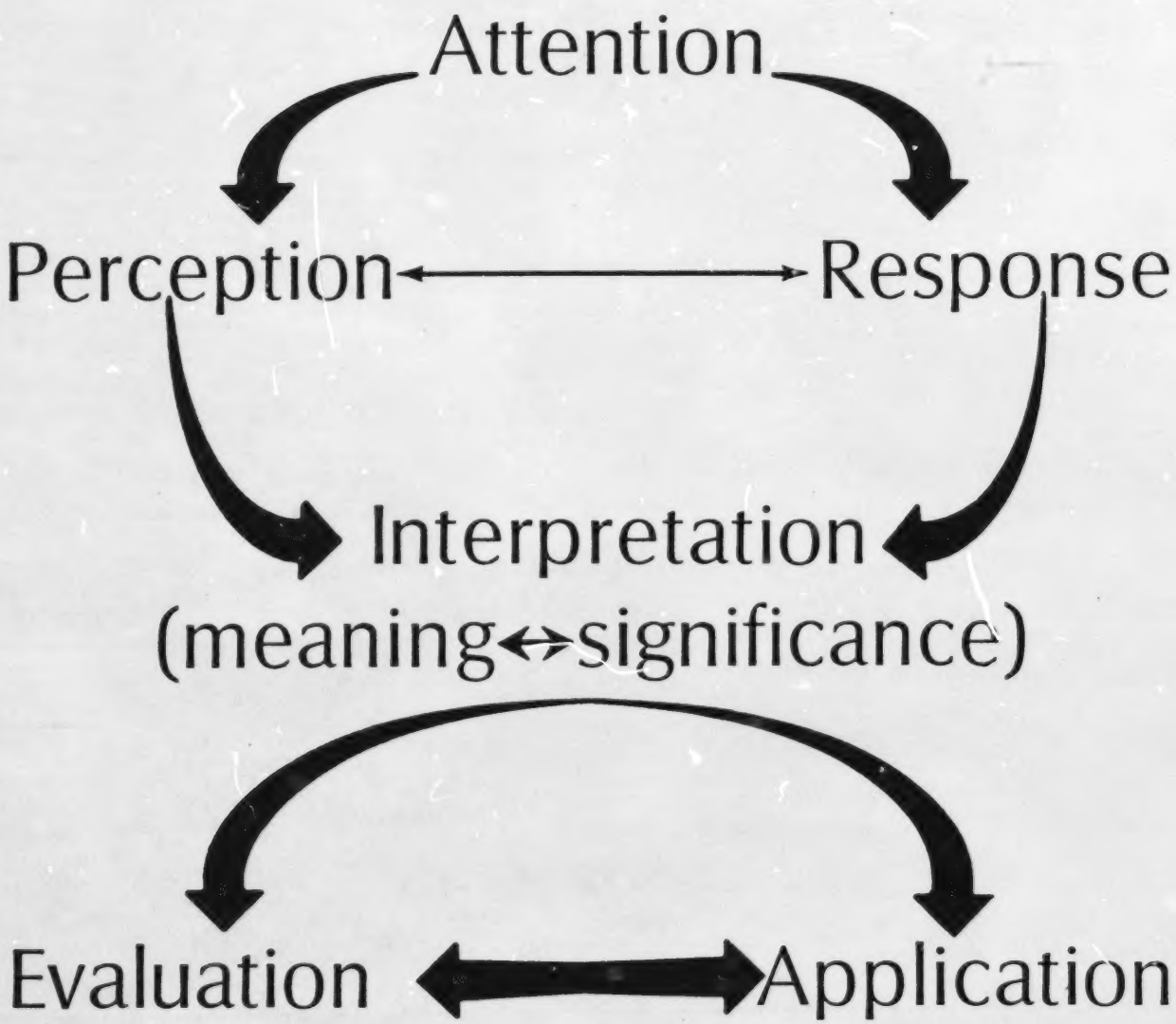
5. *Usage and dialect reflect a person's educational and geographical background, age group, vocation, or social position.*

6. *Language users change varieties of usage according to demands.*

7. *Communication is influenced by the sender, the receiver, and the context.*

8. *Language is acquired through listening, speaking, reading, writing, viewing, and non-verbal means.*

Comprehending



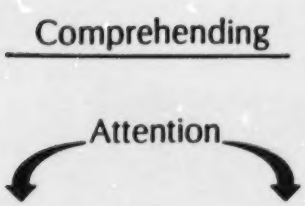
COMPREHENDING

Recently, my seven-year-old son and I sat down to read a book, one highly recommended, well received, that I had not read myself but thought interesting enough for us to read together. Since the characters were barnyard animals, I saw no reason for it to be too difficult for him. We began. We read the first chapter - I sitting comfortably beside him, he glancing at me from time to time but mainly looking off into space, eyes focused, yet unfocused. Clearly he was interested.

As we read beyond the first chapter, I noted that the book had shifted in the narrative line to provide a context that was clearly beyond my son. It was rough going for him; he became uncomfortable; his eyes began to look around. I knew that the book was losing him and suggested that we stop and return to it the next day. We did, but we never got very far. We tried a third day, but it was over. It was unlikely we could get much further, and I put the book on the shelf to read later. I was disappointed, but I understood that the book had become too difficult for him and why it had failed.

A similar experience involved a movie, also warmly received, that my wife and I had seen about a week earlier, a movie that had puzzled us as we viewed it, one that we talked about at length afterwards in an effort to explore meanings from it. Interesting as the movie was, we could not fit the parts together so that they made sense. We seemed unable to comprehend it. We compared it to the many impressionistic movies we had seen in the 60's, movies that contained any number of seemingly unrelated characters, images, incidents -- movies we simply did not understand.

The two situations are similar, though the amount of persistence shown by the individuals varies, probably because of the ages of the people and the differences in the media. With a movie, one usually has less opportunity to stop viewing and stays beyond the first "chapter." With a book, the reader can easily put it down should it become too much effort. Age, experience, and situation are factors contributing to interest.



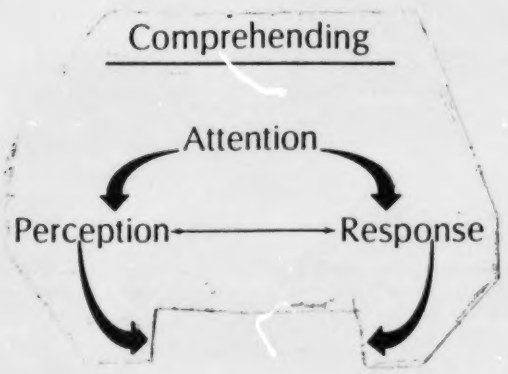
In considering the similarities, we find that in both cases -- my son's book and the movie we attended -- there was a clear entrance into the experience. In both experiences the readers/viewers willingly set up the situations and chose to participate; they willingly gave attention. The pleasure that both my son and I felt could be seen in the way in which we cut off distractions. At the theater, my wife and I did the same. In both cases we were "primed" to attend; through reviews and recommendations we had established "advanced organizers," guideposts to the works, ties to our experience.

Reviews often help one to "see," to perceive elements, to provide a way to work toward meaning, essentially what teachers do as they set up new experiences for students in any subject.

Attending to a work of any kind assumes a situation, an intellectual and emotional context in which one can be comfortable. The fewer "advanced organizers," the more difficult it is for us to know where we are going in a new situation. We try always to fit new things into our previous experience, thus to prime ourselves as we move out. Talking with

others, reading, viewing, we fit what is being experienced into our own previous experience. When we cannot, we become puzzled, distracted, lost. It is not unusual that we give up on a book, a movie, an essay -- or any experience.

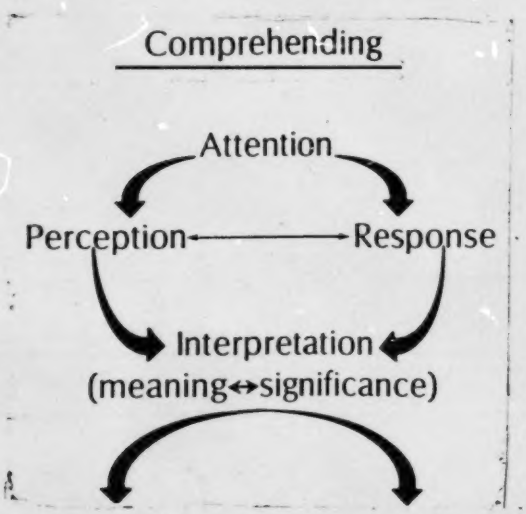
If teachers wish to gain and hold the attention of students, the demands are clear: situations and contexts comfortable for students must be provided. How easily children can be turned away if they are continually puzzled and distracted in the first moments of *listening, viewing, or reading*.



As readers, viewers, and listeners move beyond the initial involvement, they move with their "organizers," those elements that are common ground between them and the work. What catches and holds a person's attention helps to set up what one will observe, respond to, and perceive. Barnyard animals have been used as characters in story-telling for a long time and have served as "organizers" for people from an agrarian society. When perceiving animals in stories, many adults have a context that tells them what to expect -- what it is to be bullheaded, stubborn as a mule, sly as a fox. Persons from an urban society may find such statements less meaningful. Those who know medieval literature might add further dimensions to the literature because their "organizers" will have additional meanings, will include allegorical dimensions for characters like a rooster and a hen. My son was limited in his experience

with the animals, and the more the work extended the meanings of animals, the less his ability to perceive and respond. A reader will follow along for a time, but as elements build in meaning, interest will decline if the meaning becomes more and more foreign. As my wife and I talked about what we had viewed, we shared perceptions -- characters, incidents, colors, camera angles, music; the discussion enabled us to extend our initial observations, helping us to perceive and understand through each other's eyes and mind. The more we talked about the elements, the more significant the movie became, and the more we could apply it to our lives.

How we look at elements -- perceive and respond to them -- is determined not only by the elements in the work itself but by the "organizers" in our minds. Though people might "see" the same elements, they see and respond to them differently, because of their previous experiences. For example, my son's knowledge about roosters, limited as it was, determined to a large degree how he would perceive "roosters" in the story. How the author handled the characters affected my son, as well. Here the reader joins with author to form a new understanding. The two interact to form a new experience, a new idea.



In considering the next "stage" of the comprehending process, we need to remind ourselves that these stages are not sequential; one stage does not necessarily precede or follow another. In attention, we perceive elements important to us: colors, sounds, sentence rhythms,

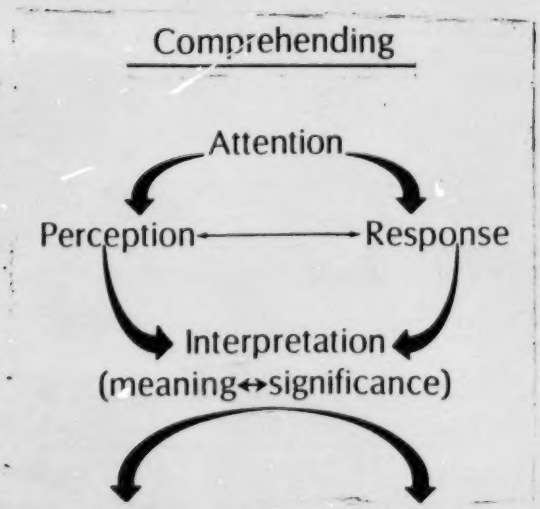
forms, other artistic elements. The element of character, for example, makes our rooster more than a rooster; it becomes an illustration of a human being, with certain qualities, living in a medieval world. My son could do little but give attention to the rooster as a barnyard animal. By controlling elements in an art object, here a literary work, the author suggests an idea. The more encompassing the qualities in that idea, the broader the outlook will be; the more personal the qualities, the narrower the outlook and meaning. Working with individual elements, we develop and combine meanings until we have a scheme of meanings which make up the object for us. Our movement through the work is a meaningful experience, whether it be reading a selection; listening to a speech; viewing an object, a film, or a drama.

Meaning, then, is in both the object and us. The art object guides us toward a meaning. Through the "language" of the object our minds turn a certain way. Sometimes students make little sense of the elements and are frustrated. Teachers may join in the experience and work with students. Sharing what others see is an important part of the learning experience, extending and clarifying our understanding of the parts and the whole of the experience. Teachers are important in this process; they must assist, not control, the experience if students are to become independent.

Meaning is found in a wide array of elements and combinations. Words affect words; colors, color; sounds, sound -- meanings accrue; they attach to each other. The possibilities for developing meaning in written, visual, and oral works differ, but in each, the elements interact to form "schemes," ideas, states of affairs. When we have completed a work, we can reflect on the elements alone, their inter-connections, their meanings, as they affect each other. An easy example of this is the conflict between

rooster and hen in the barnyard. Stock qualities establish traditional role conflicts; however, we can personalize the qualities and establish a conflict of a specific observation. Thus, authors can deepen and broaden the meaning in any number of ways such as by placing the story in a certain time, or within a particular religious tradition, while including specific kinds of characters.

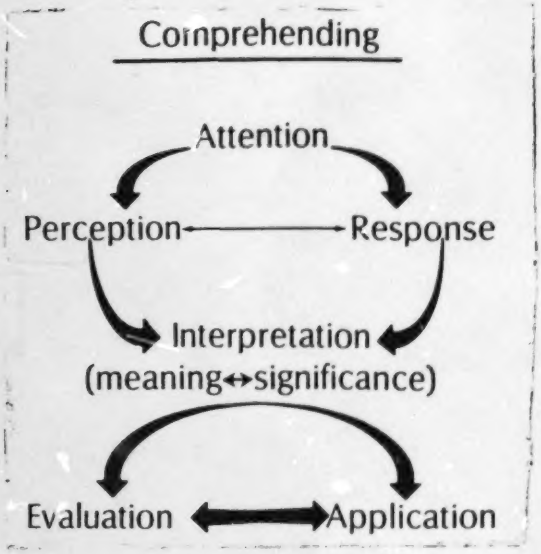
Reading, viewing, listening are directed toward meaning. Even our observation of a stop sign reveals more than that we must stop. It tells that at this location there are problems with traffic patterns and with congestion, there is a traffic plan within the community, and there is a need for traffic control. Mentally we can take a number of directions beyond the obvious need to stop. But we must determine what is important to the situation as we look at meaning, how elements fit together, what the intent seems to be. Like good drivers, we must be always alert to possibilities.



Meaning works from and with the other stages that we have already discussed; it is not a stage that exists by itself. So too, the stage of significance is related to the development of meaning. Not uncommonly, as we read, view or listen, we tie in what we discover with our other experiences. We find significance in what we "see" by relating it to other experiences,

be they other art objects or personal experiences. We might consider the rooster-hen relationship in light of a personal domestic problem, a contemporary social problem, a theological dispute over who governs the family, a statement of women's liberation, or any number of other issues. Meanings can be structured into ideas and organized into larger categories--sociological, philosophical, theological, political, and others. We consider the meanings and ideas in the work in relation to other meanings and ideas. "Our world" and our experiences are extended and enlightened. Thus, the work and its meanings have significance for us. Attention, perception, and meaning take us into the work while significance moves us beyond the work; we interpret the work as we find meaning and see significance in it.

For some the purpose of viewing, reading, and listening is the stage of significance; the point of interpretation is to see how the work relates to other ideas and experiences. We should keep in mind, however, that understanding the meaning of the work itself, the aesthetic experience, is often sufficient itself. To enjoy the work for what it is may be enough; we need not always tie it to other experiences; we need not search for significance in every work. Talking about the experience of the work is often as useful in our education as to talk about what the work says about life. Looking at the elements, their combinations, relationships, effects is important to an understanding of the aesthetic experience. Teachers and students need to sense when they should enjoy the aesthetic experience and when they should consider the significance of the work.



The processes discussed so far occur as we read, view, or listen. They are "on-going" processes, the work "in progress" as we experience it. The final stage -- evaluation/application -- occurs after reading, viewing, or listening. At that time we can make final judgments. Though it is true we make judgments as we go along, those judgments are necessarily partial and incomplete since they are based on a limited knowledge. When we have "finished," we see elements in perspective, the work as complete in the encounter we have had with it (though we may wish to read, hear or view the work again to grasp it even more "completely").

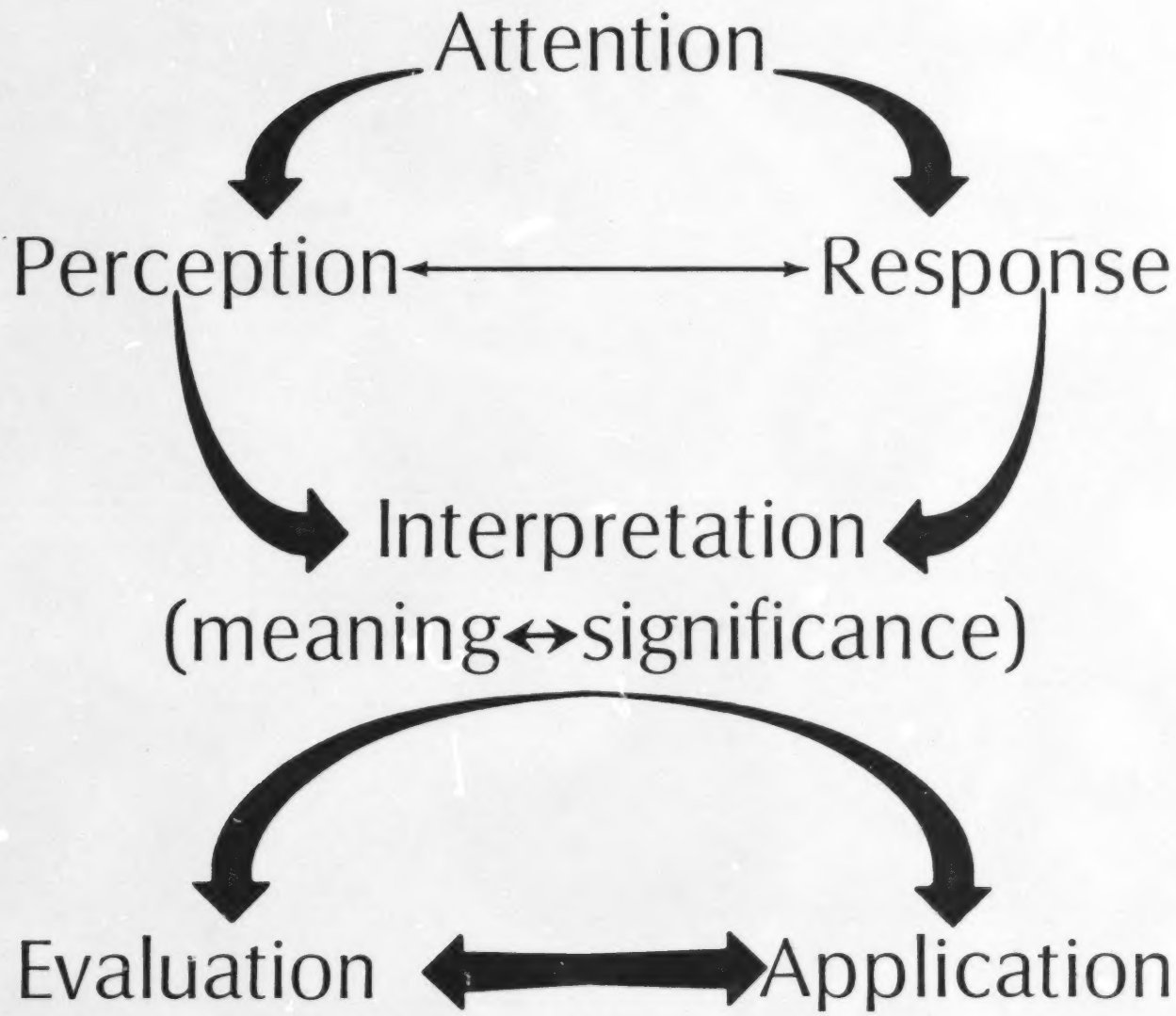
Evaluation may take either one or two directions: judgment about the work as an art object or about its significance. The former directs us to the use of the elements in the work -- their presence and relationships; the latter directs us to a consideration of the importance of the work in its presentation of a world and what it has to say about that world. Talk about the author's use of character and action to convey meaning, the use of sound to create emphasis, the use of camera angle to define character is talk about the aesthetic effectiveness of the work, a consideration of it as an art object. But talk about the ideas of the work as they relate to individuals or to larger, more universal ideas is talk about the significance of the work, its importance to us as readers, viewers or listeners.

Both kinds of evaluation are useful. Each helps us to understand the work in a different way -- the first focusing on the artistic effects of the work and the second focusing on our understanding of the world and ideas we have about it. But we must keep in mind that these are different kinds of evaluation. A work may be effective, executed well, but contain ideas which are for us unimportant, irrelevant, insignificant. On the other hand, a work may speak very meaningfully to us but in fact be an artistic dud. Students need to experience the many modes of art objects if they are to understand the nature of an aesthetic experience. They need aesthetic education just as they need other kinds of education. Talk about the effectiveness of a work is important if students are to understand what makes an aesthetic experience. Students generally find it easier to talk about a work in relationship to themselves. Individualized reading assumes students prefer to read what interests them, what is significant to them. We as teachers need to provide works which are both significant to our students and capable of evoking an aesthetic experience. Emphasis on one and not the other will create curriculum problems which can be avoided with some care and attention to selection of works.

Application is really a transition from comprehension to composition. How well one comprehends can often be determined through application; if one is called upon to use elements in a composition, then one must show how the use of elements is understood. How attention is gained in reading, listening, or viewing might better be understood if students try it themselves. The control of elements -- the interweaving of them in dramatizing, speaking, writing, to draw out an audience and sustain it -- can certainly assist in comprehension. We become more alert to what others

do and have done when we do those things ourselves. How does one hold an audience and move it toward meaning? What elements might be included and how should they be inserted? All are questions to be raised in application. Through application we become the artist who controls in order to learn what artists have done to control.

Comprehending



SUMMARY

ATTENTION

Shows willingness to listen, read, and view.

We recognize attention as easily by indirection as we do by direction. Teachers and parents generally know when students are listening by their responses. When uncertain, we need merely to ask the student questions about the pattern, the elements, the content. I knew that my son was listening by the focus of his eyes; in the theater we knew attention was being paid by the silence. Indicators of attention are easily recognized.

PERCEPTION

Notes elements, features, parts, and order.

Relates elements to one another.

Being able to point to an element indicates we know it is there. Discussion of an element like character indicates students are aware of that element and relate elements to each other. Elements in a work exist; they are there as is a stop sign on a corner to which we can point. And just as the stop sign has meaning for a driver, so too does a character have meaning for a reader. In a movie, color has meaning; setting has meaning. When we work color into a setting, the two together have meaning. We continually combine these elements hypothesizing the meaning of the whole work. We even determine a form for the work as we consider its first elements. Animal characters suggest fables; fables teach lessons; we look

for lessons through the elements. Thus, we work from elements to relationships at the same time that we look at relationships for additional elements. Our minds continually play over the work toward meaning.

RESPONSE

Is affected by elements and features.

Identifies with elements, has empathy for characters and events.

Emphasizes selected elements.

Relates to personal experience and knowledge.

Examines personal feelings evoked by the work.

Response might trigger perception. Elements may have some importance to us almost immediately. The more elements we need that have importance, the more likely we are to build a structure around those elements, to direct ourselves toward meaning through them. We may even be distracted from some elements because of the importance of others. My wife and I observed different features of the movie, though we put them together to develop similar meanings. Her observations enriched mine; mine, I trust, enriched hers. My son noticed particular elements but could not get at their complex meanings. While affected by the elements, he did not understand their relationships. He lost interest in the work, not because he was unable to respond, but because he could not interpret.

INTERPRETATION

Derives meaning

Attaches significance

As we read, view, or listen, we "see" that elements have meaning either by themselves or integrated with each other. As a work develops, elements interact to extend and expand our insights and understanding of a work. Sometimes we see meanings in elements that others do not, and others see meanings we do not. Discussion helps us to get at what is essential, which elements contribute to meaning and how they work with each other to form a "scheme" of meaning. Once elements are unified and we have come to the end of the work, the work as a whole has meaning; it is meaningful in itself. Moreover, when we think about the work, we think about what it means altogether and not about the individual elements. Even our experience as we read a work has meaning. The process of deriving meaning demands that we look carefully at elements and their relationships, to see how the author has constructed the work to direct us to meaning.

Furthermore, as we read, view, and listen, we often relate the work to our own experiences; we see ourselves in the work and understand our ideas through it. As a result, the work and its meanings have significance for us. Significance relates to ideas: the effect of communal societies on the individual (sociological and psychological), how individuals achieve salvation in an evil world (theological), how people must unite to determine their own destinies (political).

Works have meaning; meanings have significance. We read, view and listen to understand and consider the meanings as they relate to us and our own views of the world. The processes work together, enabling us to interpret the work, to comprehend it.

EVALUATION/APPLICATION

Establishes criteria as means to judge work.

Compares work to others of its kind.

We evaluate works in two ways: as art objects and as statements about worlds. The first looks at the work by itself, as an object whose elements work together to form a kind of unity, in which there is contained an idea or meaning. The second looks at the statements of the work and considers their importance to the audience, how those meanings affect them and relate to ideas others might have.

Application is composing itself. Having "received" works, we "do" them ourselves. We write, film, read aloud, act, speak; we create objects ourselves and become artists ourselves by doing what the artist has done.

COMPOSING

I saw myself once,
In a mud puddle
In the back yard . . .

I scooped me up;
But spilled most of me
Before I could get inside
*To show anybody.**

Composing involves trying to show something to ourselves or to others through speaking and writing, as well as through non-verbal means. The challenge of composing is to "show" images, ideas, needs, feelings, and wonderings without spilling them or having them so dissipated or distorted that no real communication occurs.

As we strive to capture and create images and ideas, we use spoken and written words, as well as tape recorders, cameras, sculptures, paintings, --some form of representation. The person in the poem might have used, say, a dishpan, to keep the image from spilling. In stanza two, "Michelle" might have said, "I scooped me up/In a dishpan/And carried myself around." Michelle's attempt to capture and share her reflection shows how language functions:

Seeing herself in the puddle,
Michelle paused.

She ran to the house and said,
"I need to borrow the dishpan."

Michelle uses language to get <u>something</u> or to <u>satisfy</u> a material need.

Returning she scooped up her
image in the dishpan. She
shrieked with joy, "There I am!"

and then to <u>express</u> her <u>inner self</u>.

*"A Box of Peppermints" by Libby Stopple
Published by American Universal Art Forms Corp.
Austin, Texas 1975.

"Uncle Mark, Uncle Mark, come here, come see!" she called as she ran to meet him.	She is able to use language to control another,
"See my reflection, Uncle Mark?"	and to interact or establish a relationship.
Setting the dishpan down, she said, "Now, I look all mixed up. I feel that way sometimes .... I wonder why that happens?"	She expresses self and wonders,
Misunderstanding, Uncle Mark began to explain about reflections. "Well, when the light waves hit the surface of the water...."	while Uncle Mark attempts to inform.
As he bent over the pan, he too appeared. Seeing his image beside her, Michelle mused, "We're astronauts floating in space. Now I'm a deep-sea diver exploring a pirate ship."	And finally she uses language to imagine, to create a world of her own.

One kind of language use flows into the next, and the functions overlap. The child develops ability to use language to represent personal experience of the world around and to participate. Michelle has learned to use language for its various functions within the social system, as have all children well before school age.

In the early stages, Michelle's growth in using language for all of its functions was stimulated by her need to communicate her meanings to others. As she successfully conveyed and received meanings, her language facility continued to grow, developing through the actual use of language.

To extend growth in use of language -- both oral and written -- school uses of language must capture those same essential elements: the child's perception of a valid and meaningful use of language in a climate that encourages it. Encounters with a wide variety of language use can allow facility to expand and mature.

To further explore the composing process, let's return to Michelle as Uncle Mark left her musing about astronauts and pirate ships.

As Michelle looks into her reflection below, images of a pirate vessel appear. A sleek-skinned diver emerges and floats about the deck opening a chest here and hold there, each bubbling over with shining treasure, just as bubbles escape from the tank on the diver's back. Slowly Michelle rises and as if transported arrives at her room.

There she takes pad and chalk to create a lonely pirate ship on paper. As the form takes shape she periodically pauses and surveys it. At times she rubs out a detail to replace it with another until the pirate ship sails on the paper.

After a few moments of savoring the image Michelle takes paper and pencil. She pauses a moment, eyes fixed afar. Words begin to flow onto the paper giving form to the adventure of the deep-sea diver brave enough to challenge the deep to secure the treasure of a sunken pirate ship. There are periodic pauses, rereadings, bursts of language, scratching out, until the adventure, having reached its final shape, is read softly aloud and savored.

Later as Aunt Martha and Uncle Mark come in to say good-night to Michelle, she shares her story and drawing with them. As the story ends, Aunt Martha exclaims, "What an imagination! Where did you get that idea?" As Michelle shrugs, Uncle Mark smiles, recalling the dishpan.

Michelle says, "And do you know what 'Micha' did for the next adventure --became an astronaut sent out to explore a space station discovered in deep outer space that was left by alien creatures."

Michelle continues to tell the adventure to her aunt and uncle who listens appreciatively and patiently through pauses, bursts of story, an occasional false start until 'Micha' the astronaut has overcome the power left by the alien beings and recovered the secrets of the space station for scientists to study.

While talking with Uncle Mark, illustrating, writing, and imagining, Michelle has unconsciously used a composing process. There is a danger in attempting to describe any process since language and constraints of print tend to suggest a strict sequentiality not present in use. Further, such descriptions imply that the user is conscious of the process, when in fact, he or she probably is not.

Clearly Michelle's use of the composing process was recursive. She returned to planning, made false starts, revised, burst forth guided by her sense of purpose, her satisfaction with the growing reflection or accomplishment of her intention, and by response to her representations. Michelle was probably not aware of her prewriting activities, how her musing about deep-sea diving as she peered at her reflection led to the image of the ship, nor how its having taken form on paper led to the story

of buried treasure, nor how either led to the subsequent oral story of an astronaut. As she drew, wrote, or told her story, she was not conscious of revisions, nor of her return to preplanning at points within the composing. She was using imaginative language as she had intuitively learned to do. Similarly, during her conversation with Uncle Mark, Michelle gave no conscious thought to the various functions for which she used language. She just assumed the role that fit the situation and used language to express her meaning -- to fulfill her intended functions. And it worked!

Theorists who have attempted to describe the composing process have identified the following: *(1) perceiving a personal purpose or public expectation to compose and generating ideas in responses to situation, audience, or purpose; (2) expressing, monitoring, and possible reshaping of oral, written, and visual representations; (3) preserving, publishing, presenting, or remembering.*

This description of elements does serve to highlight commonalities in the composing process regardless of mode (oral, written, visual, etc.). It also calls attention to differences such as the greater spontaneity of oral communication versus the opportunities to review and reshape in forms of communication in which an artifact is created. Such awareness aids teachers in shaping classroom uses of language which are real to students.

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The editors bring together articles on English teaching and cluster them in four sections: children talking and writing in the classroom; teachers' activities; relevant theories of language; and experienced teachers' classroom practice. Studies in English teaching in the last fifteen years suggests curriculum change based on teachers' informal observations of how language is used in teaching and learning.

Way, Brian. Development Through Drama. New York: Humanities Press, 1967.

Suggestions for drama experiences for classrooms at all levels woven into a theory of development. Deals with such issues as purposes for drama, beginning, discipline and inner control, and program progression.

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Discusses the nature of language processes and the use of the teacher's knowledge of grammar. Part two is a grammar handbook discussing the structure of English using three grammars: traditional, structural, and transformational. For teachers who want to add to their own grammatical knowledge.

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